

# The Bilge Pump

Vol. 03, No. 6 - June, 2015

*The Irregular Publication of the Crew of the Barque Lone Star*



From the Editors: A compilation of various topics for you this month. Attached to this newsletter is the start of a new Pastiche by our Jack Brazos. Don, Steve, & Walt

## July 5th, 2015 Meeting

The next meeting will be held on Sunday, July 5th, at LA MADELEINE COUNTRY FRENCH CAFE, in Addison.

The restaurant is at 5290 Belt Line Rd #112, just east of the Tollway.

We will be reading *"The Adventure of the Copper Beeches."*

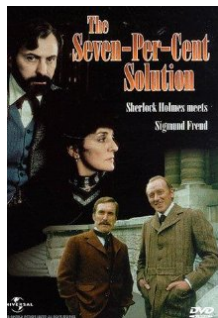
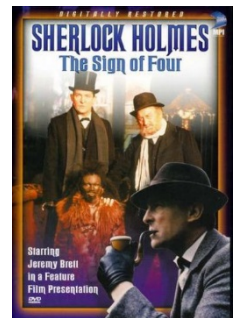
The quiz will cover the entire story.

Liese will also present on the Order (or Disorder) side of the Victorian period.

Each monthly meeting will also include toasts as well as general business, introductions, and general fellowship.

## THE CREW MOVIE NIGHT

Saturday, May 16, saw us viewing the enjoyable *"The Sign of Four,"* starring Jeremy Brett April 18, saw us viewing the wonderful movie, *"They Might Be Giants,"* which stars George C. Scott and Joanne Woodward...



The next movie night will be Saturday, June 27, when we will enjoy Nichol Williamson, Alan Arkin, and Robert Duval in *"The Seven Percent Solution."* The movie is based on the novel written by Nicholas Meyer.

*To treat his friend's cocaine induced delusions, Watson lures Sherlock Holmes to Sigmund Freud.*

For more information concerning our society, visit: <http://dfw-sherlock.org/>

You can follow us on Twitter at: @barquelonestar

You can friend us on Facebook at: <http://www.facebook.com/BarqueLoneStar>



## Who dunnit:



Third Mate  
Helmsman  
Spiritual Advisors

Secretaries

Historian  
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# Notes for the Last Meeting: as reported by Brenda

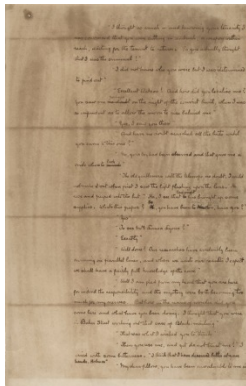
## CREW ON DECK:

There were seventeen attendees on hand.

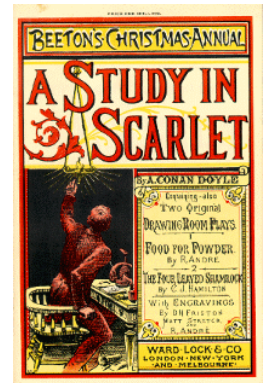
## INTRODUCTION ROUNDS AT TABLE

- The opening toast was delivered by Steve in honor of Love in the Victorian Age (see page 3).
- Don Informed the assembly that John Farrell, BSI, passed away on May 3, 2015. Don raised his glass and the attendees joined him in a memorial toast.
- Brenda answered 9 of 10 to win the monthly quiz, and awarded “The Adventures of Arthur Conan Doyle,” by Russell Miller, and a signed copy of “A Crack in the Lens,” by Darlene Cypser. THE QUIZ:
- We reiterated the requirements for becoming an official member of the Deck Crew, which includes making a presentation to the assembly and of donating at least two books to a library or other institution/group.

- Liese provided a historical portrait of the general handling of criminal cases and the progression of official policing in England with great emphasis placed on the 1800’s. Liese spoke of some differences from what we are accustomed here, such as the Coroner’s inquest. The policing progress varied across England, especially of note between cities and rural parishes or counties.



- Tim spoke of his recent trip to the Harry Ransom Center in Austin, TX, on Sir Arthur Conan Doyle’s birthday, May 22nd. He was allowed to hold the center’s manuscripts for “A Scandal in Bohemia,” “The Adventure of the Golden Pince-Nez” (written at Undershaw), a page from “*The Hound of the Baskervilles manuscript*”, and an original ***Beaton’s Christmas Annual***.



- We announced plans for The Crew of the Barque Lone Star to host a free symposium on Saturday, November 7, 2015, at the Allen Library (300 N. Allen Dr., Allen, TX). The theme will be Sherlock Holmes in Popular Culture. With the hours running from 9:00 a.m. to 3:00 p.m., there will be time for five to six presentations, with a lunch break included in the scheduling. Invitations will be extended to the regional societies and additional parties who might be interested. Registration will be made on the society’s website.

- We discussed having the society visit various Senior Citizen Centers for a meeting, making a presentation, or performing a radio play. Cindy will start checking with a few area centers to gauge interest.
- The Closing Reading was “The Softer Holmes,” from ***The Baker Street Journal*** (January 1957) (see page 3).

## LOVE IN THE VICTORIAN AGE

So just how long does it take to fall in love in the Victorian times?

Sherlockian experts have determined "The Sign of Four" occurred within three days. In that very short period of time, Dr. Watson experienced all the classic phases of love: the meeting, puppy love, infatuation (recall the carriage ride to the Lyceum), and finally deep love.

He proposes to Miss Morstan by the end of the third day.

And they are married by time Watson visits Holmes during just a few months later.

So, let's raise our glasses and give a toast just how fast you could fall in love in that wonderful time of the late 1800's.

## THE SOFTER HOLMES

Baker Street Journal - January, 1957

It was the Master's conceit to hold himself before the world as a thinking-machine; a hard, detached intellect admitting of no other impulse or purpose than the analysis of crime and the catalysis of criminology.

"I am a brain, Watson," he said. "The rest of me is a mere appendix." All emotions, his friend testified, were abhorrent to his cold, precise but admirably balanced mind, and he never spoke of the softer passions save with a sneer. Nor could he tolerate the taint of sentiment in others.

And once, in an outburst that reveals by its very crudity the Freudian repressions that motivated it, he cried, "Cut out the poetry, Watson!"

Sherlock Holmes was, underneath, a soft and poetic man. The mask did not slip often, but when it did, it showed a real worth that even Watson could not conceal.

He spoke feelingly, in an unguarded moment, of a rose's beauty, and of all we have to hope for from the flowers; he meditated on the meaning of life, and on the tricks that fate plays upon poor mortals. He suffered vicariously for the poor and the downtrodden, and he dwelt with sympathetic understanding upon the frailties of womankind.

His mercy strained the bonds of the law; it was not only at the season of forgiveness that he was ready to forgive the culprits he had caught. Most significant of all, perhaps, for the evidence it gives of the inner sentiments that moved him, he voiced the wistful hope that the air of London had been made sweeter for his presence.

It is good for a man to be hard without and soft within - better, we may think, than when, the other way about, a core of steel is hidden beneath a flaccid exterior.

For a shield of toughness, or even of cynical austerity, is protection against the world for which the man possessing it feels so deeply - a world which might, perversely, turn upon him if he lacked that shield and frustrate the doing of his benefactions toward it.

There is, undoubtedly, an optimum result to be attained in resolving the conflict between these two apparently opposite characteristics. It lies, we may venture, in being hard where decision and action are requisite, and in being soft in our responses to those deeper motivating realities of life by which the pattern for decision and action is set in achieving, if you will, a hardness of the mind and a softness of the heart.

It was of such a philosophy as this that Sherlock Holmes was an exponent and a practitioner, and in it, as in so many other things, he set an example we might follow and be the better for it.

# 17 Steps to "The Adventure of the Copper Beeches"

Brad Keefauver

Seventeen thoughts for further ponderance of the case at hand . . .

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## THE REALLY WELL-KNOWN UNTOLD CASES

While most good Sherlockians know Holmes's quote, "you have given prominence not so much to the many causes celebres and sensational trials in which I have figured," it's not often we strip off the rest of the sentence in which it appears and look at just that part. Holmes is telling us two things: First, he was involved in celebrated causes and trials as sensational as anything Johnnie Cochran ever handled, and second, Watson didn't write about his involvement in them. What might these famous cases have been? Is this a clue Holmes was involved in such famed investigations as the hunt for Jack the Ripper?

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## THE CLASSIC HOLMES SMOKE

"Taking up a glowing cinder with the tongs and lighting with it the long cherry-wood pipe which was wont to replace his clay when he was in a disputatious rather than a meditative mood." Watson writes he and Holmes sat on either side of a cheery fire, and we assume that means "in chairs." Yet Holmes is close enough to the fire to reach a cinder with his tongs. Was he kneeling, then returning to his chair, or was Holmes actually sitting cross-legged in front of the hearth? Otherwise, why the cinder-lighting instead of gas-jets or matches? And that disputatious cherry-wood ... why that choice for that mood? Was the clay so lengthy that there was danger of smacking innocent bystanders with his hand gestures during a spirited debate?

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## THE DIFFERENCE BETWEEN THE CANON AND "COPS"

"Crime is common. Logic is rare. Therefore it is upon the logic rather than upon the crime that you should dwell." Nowhere have we seen Holmes's dictum proven so well as the Fox TV show "COPS." Crime is common enough to fill as much television time as

any group of cable networks would care to devote to it. Yet logical crime investigation is rare among our televised entertainments, except possibly on a certain Granada-produced hour on the A&E network. But how logical are the tales of Holmes? In what percent of the sixty stories did Watson actually concentrate on logic over sensationalism?

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## A LETTER FROM HOME?

Violet Hunter's letter was dated from Montague Place, a street that runs along the northern side of the British Museum. Sherlock Holmes, pre-221B, lived on Montague Street, "just round the corner from the British Museum." Did Watson slip up on the difference between "Place" and "Street," and this is really further evidence for the classic "Violet Hunter is Holmes's sister" theory? Were there other members of the family still living on Montague Street/Place?

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## AH, THE LURE OF THE COPPER BEECHES!

"Oh, if you could see him killing cockroaches with a slipper! Smack! smack! smack! Three gone before you could wink!" Jephro Rucastle raves about his son. We've seen what this says of the son, and by extrapolation, the father, but what does this say about the house? What is it they say about cockroaches ... for every one you see there's a dozen you don't? Or is it a hundred? The fact that three specimens of the reclusive cockroach were all out in the plain sight, in a small enough area for a six-year-old to nail all three of them with a slipper doesn't bode well for "the dearest old country house." How bad a roach problem can we extrapolate from these three?

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## THE GOVERNESS GONG SHOW

When Miss Stoper of Westaway's decides to dump a governess from the roles, she bangs her desktop gong and

the page comes in to show the reject out. Were gongs a common piece of office equipment in Victorian London, or was this an affectation on the part of a tyrannical agency queen bee?

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## VANITY VERSUS EMPLOYEE DRESS CODE

When Violet Hunter turns down Rucastle's offer because of the haircut requirement, Miss Stoper asks if Violet wants to stay on the books at Westaway's, basically telling her if she doesn't take Rucastle's offer she'll be dumped. Miss Stoper obviously sees the haircut as a perfectly reasonable request. Was it? Would Victorian readers have sided with Stoper or Hunter on the matter of hair?

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## THE SISTER THEORY REVISITED

"And yet he would always wind up by muttering that no sister of his should ever have accepted such a situation," Watson writes. How many times does "always" mean? This is no simple statement preceded by "If I had a sister ...." This is Sherlock Holmes saying, "No sister of mine should ever have accepted such a situation," over and over. Angered in a way that a brother would be. Her knowledges includes French, German, music, and drawing -- just the sort of things a sister of Sherlock and descendant of the Vernet bloodline might have. As to why Violet writes Sherlock as "Mr. Holmes," and Watson never seems to be let in on the secret, wouldn't London's foremost criminal agent want to keep his family hidden from his enemies?

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## THAT JOB IN HALIFAX

Colonel Spence Munro, we are told, received an appointment at Halifax, in Nova Scotia. Does the phrase "received an appointment" necessarily mean government work, and if so, what sort of task would the colonel be put to in Halifax? What sort of offices might Her



Majesty's government have had there in the 1880s?

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#### **ART IN THE BLOOD, ART IN THE HAIR**

"As you may observe, Mr. Holmes, my hair is somewhat luxuriant, and of a rather peculiar tint of chestnut. It has been considered artistic."

How can one's natural hair color be considered "artistic"? Is this a hint from Miss Hunter that she colors her hair? Would such a chestnut tint have been possible with the current state of hair-coloring art at the time? Or is this phrase an indication that Violet had a former lover who was an artist?

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#### **ALICE VISITS THE LIBERTY BELL**

Jephro Rucastle's story about his daughter's absence goes: she hated her step-mother, so she went to Philadelphia. A lot of people hate their step-parents, but most of them don't leave the country because of it. Jephro's Philadelphia story is fictitious, but why didn't he make up something a little less extreme? Couldn't Alice have come to London to work as a typist or gone to live with an aunt in Scotland? Why Philadelphia?

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#### **THE CANON'S ONLY STAND-UP COMIC**

There are a lot of moments in the writings of Watson that we wish we could experience first-hand, and for me one of them is Jephro Rucastle's stand-up routine. We are told: "Mr. Rucastle, walking up and down on the other side of the room, began to tell me a series of the funniest stories I have ever listened to. You cannot imagine how comical he was, and I laughed until I was quite weary." What sort of jokes might a man have told his children's governess in those days? Rucastle is said to have had an "immense repertoire." Was skill something he used in his business? Or was there some other nefarious purpose for this fine felon to have a wealth of jokes at his disposal?

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#### **SHERLOCK PULLS MORE DATA FROM THIN AIR**

We're used to Holmes making observations that seem near-psychic,

and in this tale he makes one that's definitely got me baffled, when he says: "Mr. Fowler being a persevering man, as a good seaman should be, blockaded the house." Maybe the Smash is missing something here, but how does Holmes know that Fowler is a seaman? Was his gray suit an indicator of something?

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#### **THE HELL-HOUND OF SOUTHAMPTON ROAD**

Carlo is "a giant dog, as large as a calf, tawny tinted, with hanging jowl, black muzzle, and huge projecting bones." We are told that "Toller lets him loose every night, and God help the trespasser whom he lays his fangs upon." We also know that Southampton Road, an important highway which usually has people upon it, runs close enough to the Rucastle house that one can clearly see people on it reflected in a mirror shard. Carlo is quite a bloodthirsty fellow, if his attack on Jephro is any sign, and the busy thoroughfare in front of the house surely had people on it at night. Were the railings that bordered Copper Beeches enough to keep Carlo from attacking night-time travellers? Or was he kept in check some other way?

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#### **VIOLET HUNTER'S BLACKOUT**

"He glared down at me with the face of a demon," Violet tells us of Rucastle's discovery of her little investigation. She then says: "I was so terrified that I do not know what I did. I suppose that I must have rushed past him into my room. I remember nothing until I found myself lying on my bed trembling all over." What is so hard to remember about running past someone and shutting yourself in your room? Could Violet have had some sort of seizure in her panic-stricken state? It has been suggested before that she might be suppressing memories of abuse by Rucastle, but consider another theory: when Holmes and Watson later come to Copper Beeches, Violet Hunter is in control of the house. Mrs. Toller is locked in the basement. Mr. Toller is unconscious on the kitchen floor. And after a brief appearance, Jephro Rucastle in in the backyard with his

throat torn out, so bad that he is "barely alive" from that day forth. Watson has a soft spot for the ladies ... might he have been covering for Violet with that business about the dog? Might she have been the one responsible for Rucastle's torn throat and Toller's unconsciousness, an episode blacked out of her "Violet Hunter" persona by the sorely afflicted schizophrenic mind of Alice Rucastle? We never seen Alice and Violet together in this story. We know Alice was stricken with "brain fever" as a result of her father's abuse. Might Alice have created her "Violet Hunter" identity to seek help for a fictitious plight that was easier to explain than the unspeakable true state of her life, then gone completely homicidal when her father learned what she had done?

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#### **WHY ISN'T TOLLER DEAD?**

"Recently he has been drinking hard, and yesterday evening he was very drunk," Violet says of Toller. "Is Toller still drunk?" Holmes asks her. "Yes," Violet replies. "I heard his wife tell Mrs. Rucastle that she could do nothing with him." Twenty-four hours after starting "very drunk" and moved on to a point where his wife could do nothing with him, Toller is passed out and snoring on the kitchen rug. Why would Holmes expect a man to stay drunk for 24 hours? And if he did, how could he be sober in an instant when the dog starts running wild? Does Toller's imbibing pattern make sense to anyone?

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#### **MISS HUNTER'S PRIVATE SCHOOL FOR YOUNG SOMETHINGS**

Of the final fate of Violet Hunter, Watson writes: "She is now the head of a private school at Walsall, where I believe that she has met with considerable success." How would a governess with modest skills become head of a private school in a few years time? Were there gender barriers to such a position at that time? Wouldn't the head of such a school also be its owner?

# Watson, the Victorian Doctor

Liese Sherwood-Fabre

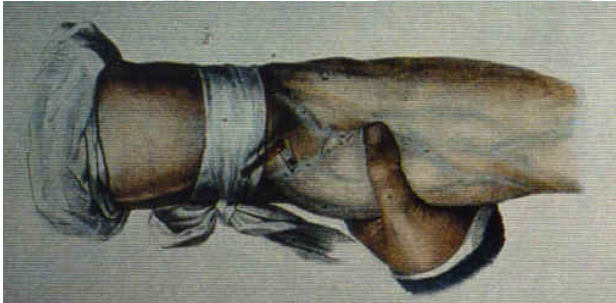
In *A Study in Scarlet*, Watson shares that his medical education included a Doctor of Medicine from the University of London and additional studies in surgery with the British Army before shipping off to India.

Just as Holmes' country squire ancestry places him among the gentry, Watson's profession and title indicate his standing as a Victorian gentleman. During this period, physicians could have their wives presented at court, but a surgeon without a medical degree would not have even been invited to dine with the Victorian upper classes.(1)

That Watson completed studies in both medical practices illustrates how the distinction between the two diminished toward the latter part of the 1800s. Regardless, it is the "doctor" that puts him in the same class as his flat mate.

Social class also determined whom Victorians would consult in the event of illness. The poorest would visit an apothecary. In addition to dispensing drugs, often homeopathic in nature, the precursor of the modern-day pharmacist also provided medical advice, although they were only allowed to charge for their drugs.

For broken bones, illnesses that required bleeding, or even tooth extractions, surgeons would be called in.



Because these men had to touch their patients, they were considered manual laborers and carried the title of "Mr." When Holmes refers to "Dr. James Mortimer" in *The Hound of the Baskervilles*, the man corrects him, noting he is a "Mister—a humble M.R.C.S."

The initials refer to his being a member of the Royal College of Surgeons, created in 1800.(2) Until the middle of the nineteenth century, a man with the title "doctor" was more likely a clergyman with a Doctor of Divinity degree than a physician, but with medical practitioners'

professionalization and certification, the title shifted to those who had completed a Bachelor of Medicine, or "M.B."

Cambridge, Oxford, the University of Edinburgh (where Doyle attended) and the University of London offered such studies.

As gentlemen, they rarely touched their patients (primarily from the upper class) beyond checking their pulse.

Their practice consisted primarily of listening to a person's complaints and then writing a prescription to be filled by the apothecary.(3)

By the late 1800s, as anesthesia became common practice and disease was linked to the spread of germs, both physicians and surgeons required more rigorous and practical training.

The Royal College of Physicians and the Royal College of Surgeons began holding joint exams in the 1880s, creating the qualification "M.R.C.S. L.R.C.P." (Member of the Royal College of Surgeons and Licentiate by the Royal College of Physicians) and carried the distinction of "general practitioner." (4)



## Royal College of Physicians

Holmes' good friend, schooled in both medicine and surgery, missed this new designation by only a few years. Regardless, as a physician with a university degree, Watson represents Holmes' social equal, but as a surgeon, he is not above rolling up his sleeves to examine a patient or collect evidence for a case. This dual training makes him the perfect partner for his colleague and friend.

By Liese Sherwood-Fabre, PhD. You can read more about this award-winning author's writing and sign up for her newsletter at [www.liesesherwoodfabre.com](http://www.liesesherwoodfabre.com).

(1) Daniel Pool, *What Jane Austen Ate and Charles Dickens Knew* (New York: Simon and Schuster, Inc., 1993), 250.

(2) [http://en.wikipedia.org/wiki/Royal\\_College\\_of\\_Surgeons\\_of\\_England](http://en.wikipedia.org/wiki/Royal_College_of_Surgeons_of_England)

(3) Sally Mitchell, *Daily Life in Victorian England* (Westport, CT: Greenwood Press, 1996), 196.

(4) <https://www.rcseng.ac.uk/about/history-of-the-college>

# What Sherlock Holmes Can Teach Us About Problem Solving

Zach Dundas, Huffington Post, June 16<sup>th</sup>, 2015

221B Baker Street can be a busy place. Sometimes a fat schoolmaster who just lost a Duke's son faints on the rug.

Sherlock Holmes will show up for lunch toting a harpoon under his arm, fresh from spearing pig carcasses. The Prime Minister might drop by to report a crucial state document missing. And there was the time Moriarty's henchmen tried to burn the place down...

Whatever happens, anyone who reads Arthur Conan Doyle (or watches Robert Downey Jr. or Basil Rathbone or Benedict Cumberbatch or any of the dozens of filmic Sherlocks) knows this: day in and day out, Holmes and Dr John Watson always have problems to solve.

As a lifelong Sherlockian, I was pretty sure I knew how he did it. He wields almost super-human observational powers; your suntan can tell him where you've been. (As he says to Watson when they first meet: "You have been in Afghanistan, I perceive.") Sherlock Holmes simply sees what others do not.

But then I wrote a book, *The Great Detective*, to trace the Baker Street icon's whole history in popular culture, from 1887 to now.

As I reread all 60 original stories by Arthur Conan Doyle, I realized that Holmes cracks problems with a method more accessible than I thought. In fact, you could call his approach the Seven-Step Solution.

## 1. Data, data, data.

The foundation of Sherlock Holmes's approach to problem is observable, discoverable fact.

This sounds simple, but it's not: it's human nature to jump to conclusions before one knows

anything. (Read any news site's comments threads -- or see how Conan Doyle's average Scotland Yard inspector arrests the first suspicious-seeming character he encounters.)

Holmes refuses to bias his judgement before he discovers the facts of a case. In "A Scandal in Bohemia," he lays down the law: "Insensibly one begins to twist facts to suit theories, instead of theories to suit facts."

## 2. Don't just see -- observe!

In that same story, Holmes asks Watson how many steps lead up to their Baker Street flat. Watson, despite climbing the stairs hundreds of times, has no idea. Sherlock knows: there are seventeen.

## 3. Talk to people.

Again, this sounds simple. But to a striking degree, Conan Doyle's stories consist of pure dialogue -- they can run along for pages without any other kind of narration.

And Sherlock Holmes listens to anyone -- he'll even disguise himself as an out-of-work horse groom to get the boys in the stables to open up.

## 4. Keep your head.

Holmes finds nothing more exciting than a case. (In fact, when he doesn't have one, he's apt to shoot cocaine to get his kicks.) But he can be amazingly -- annoyingly, even -- calm.

In *The Hound of the Baskervilles*, the entire cast of characters, including Watson, goes cuckoo as strange howls and weird events raise the specter of a demon dog prowling lonely Dartmoor.

Is it a blood-thirsty ghost? An ancient curse? Sherlock Holmes, alone, sits back and takes care of mundane, Investigation 101-type chores like checking all the potential suspects' past public records. Which, prosaically enough, solves the case.

## 5. Take the artist's approach.

Conan Doyle initially based his detective on his old medical-school professor, pioneering physician Joseph Bell. And he loved to dress up his stories with scientific trappings -- Holmes is forever bending over a test tube, proclaiming that he's about to discover a new way to detect bloodstains, or whatever.

But when you examine the stories, you discover that science plays a minor role. Instead, Sherlock Holmes is an artist. (Conan Doyle came from a family of famed visual artists, and his father was a talented but frustrated painter.)

On a case, Holmes wanders around, noticing odd things on the windowsill or drifting off into reveries about religion and philosophy. He dresses up in funny outfits, or goes to hang out in the local pub for gossip and fistfights.

He takes long breaks to go to concerts or eat sandwiches. And whenever he can, Holmes delivers his findings not with a methodical report, but a performative flourish.

He smashes a bust of Napoleon to reveal the stolen Black Pearl of the Borgias, or he hides a missing secret treaty in the breakfast dish. In a word, he has fun.



## 6. Sometimes, just chill out and think.

In "The Man With the Twisted Lip," Holmes and Watson confront a challenging missing-person case: a gentleman vanished from a locked room.

It's a fun, atmospheric story, starting with a famous visit to a vile opium den and featuring an assortment of colorful, suspicious characters.

But the key scene is just this: Sherlock Holmes makes himself a comfortable nest of pillows, lights a pipe, and thinks. And thinks. He sits

thinking all night, without moving, until he hits upon the answer.

Somehow, Conan Doyle makes this as interesting as any fight scene, and it's a distinctive Holmesian method. Be still. It'll come to you.

## 7. Don't just find the answer, find a solution.

Sherlock Holmes always seeks not just a result, but justice. When he entraps a first-time thief in "The Adventure of the Blue Carbuncle," he lets him go with a stern lecture, reasoning that if the man goes to

prison, he'll be a criminal for life. (Besides, it's Christmas.)

In "The Adventure of the Second Stain," Holmes covers up a crime that nearly starts a Europe-wide war because revealing it would ruin a marriage.

The clues the Great Detective finds in his investigations lead him to action -- but he always insists on taking the right action.

In the end, this -- as much as his all-seeing eye, his ironclad analytical powers and his taste for strong tobacco -- is what makes him not just a detective, but Sherlock Holmes.

# "The Hound of the Baskervilles"

A Review by Don Hobbs



Penfold Theatre's 'The Hound of the Baskervilles' at Round Rock Amphitheatre is a hilarious adaptation of the classic tale by Sir Arthur Conan Doyle. A total of three actors pull off portraying a multitude of characters.

Eva McQuade stars not only as Sherlock Holmes, but also as Mr. and Mrs. Stapleton, Mr. and Mrs. Barrymore, and a few others. One of the funniest bits came as she was Mr. Barrymore, with a long, black beard. She pirouetted and refaced the audience, the beard was pulled up to the top of her head, thus becoming Mrs. Barrymore.

The very funny and able Ryan Crowder looked more like the Sherlock Holmes we are used to seeing but he played Dr. John H. Watson, several different cab drivers and Franklin. The final member of the ensemble, Toby Minor, played a major role. He was Sir Henry and Sir Charles Baskerville, Dr. James Mortimer, and several cab drivers.

The minimalist props provided the maximum enjoyment to the crowd of nearly two-hundred or so attendees. Outside theatre in June in Texas can be a hit or miss situation but on this night there was a pleasant breeze and enough people putting Off on that the mosquitos were practically non-existent.

The script, adapted by Steven Canny and John Nicholson, under the direction of Emily Rankin, held the audience in rapt attention for the full two hours. It is said that the pun is the lowest form of humor but in this play's usage, it gave the highest form of entertainment. The accompanying sound effects would make any Foley artist proud, especially the plopping sound when someone was extracted from the Great Grimpen Mire.

I give this production four deerstalkers.  
June 13, 2015.



# Can you Solve This...

From Peter E. Blau, *Scuttlebutt from the Spermaceti Press*, March, 1993

## Problem:

Holmes, Watson, and Moriarty have been playing cards.

Each of them now has a different number of cards, and together the three of them have a total of twenty cards.

Watson has the most cards, and Holmes has the fewest cards.



Moriarty asks Watson if he can deduce how many cards each of the three has, and Watson replies that he cannot do so.

Holmes then announces the correct answer. Can you deduce what the correct answer is?

## Solution:

And the solution is:

Nine (Watson), six (Moriarty), and five (Holmes). Watson must have from eight to seventeen cards.

And if Watson has seventeen or sixteen or eight cards, there is only one possible distribution, which he could have deduced.

And if Holmes has from one to four cards, there are multiple possibilities for Watson and Moriarty.

So Holmes must have five cards, in which case Watson must have nine, and Moriarty six.

[solution from Pollock, Ballew, Preece]

# Almost There

Peter H. Jacoby ("Mr. Joyce Cummings, the rising barrister"), *Hounds of the Internet*

On June 20, 1837, King William IV died and his daughter Victoria became Queen, and she died on January 22, 1901.



However, Victoria's coronation as Queen took place on June 28, 1838, and in official documents that date, and not her ascension to the throne on her father's death, is used to compute "in the

{fill in a number} year of Our reign."

By my inexpert count, that means that her reign, in the technical legal sense, lasted for 62 years, 208 days.

Similarly, Elizabeth II became Queen upon the death of her father, King George VI, on February 6, 1952, but her coronation did not occur until June 2, 1953, and her "reign" is computed from that date for official purposes.

She has now reigned, again in the technical legal sense of that term, for 62 years and 5 days as I write this message.



So in order to exceed Victoria's reign, she must survive until December 26 of this year (i.e., 204 days from this date).

# Gillette Moves !!

Randall Stock & Sonia Fetherston, Hounds of the Internet

I don't think I've seen any messages regarding the US premiere of the William Gillette movie "Sherlock Holmes," so I thought I'd share a few impressions.



After so many years of only seeing Gillette in small photo stills from his play, it was truly a delight to see him on the big screen and in motion.

He made for an excellent Holmes both in appearance and mannerisms. And it was strangely like seeing the Frederic Dorr Steele drawings come to life, when of course it was the other way round, since Steele based his drawings on Gillette.

The restoration is top notch and better than what you'd typically see for silent films. Picture quality was very good for a film from 1916.

Of course it's not up to today's hi-def standards, but it was good enough that it did not detract from my enjoyment. That was in a big theater - we'll have to see how it looks from disc on a TV.

Audio quality for the silent film accompaniment was excellent in the theater and definitely added to the experience. The disc version will have different accompaniment, so again we'll have to wait until this fall to evaluate it. I did miss hearing Holmes/Gillette speak, as deductive explanations and catchy Holmes dialogue are integral parts of the written stories and even more so onscreen.

And this is an early silent film where the craft was still evolving in how to best tell a story with limited intertitles. Seeing actors speaking lines from the play but hearing nothing was frustrating.

And so one suggestion for those planning to see it - consider reading the play before watching the film. I think it will help fill in gaps and perhaps make up a bit for the film's limitations.

The acting overall was a mixed bag. Gillette was good, but some of the others gave a live-theater type performance with exaggerated expressions and movement - essential when the audience is far away, but over the top when seen on a big screen. That might be less apparent on a TV screen.

I really value plot, clever twists and deductions, and snappy dialogue.

The play doesn't have much of that, and film has even less. So it's not a great movie.

But it is a great chance for seeing Gillette in action as Holmes. His success was essential in bringing Holmes back to

life and in building the popularity that made Holmes into a timeless icon.

I'm glad I saw it on the big screen, and I'll be reviewing the Blu-ray/DVD when it's available later this year. Besides the film, it will have a number of extras.

Dear Hounds and Doyle Lists:

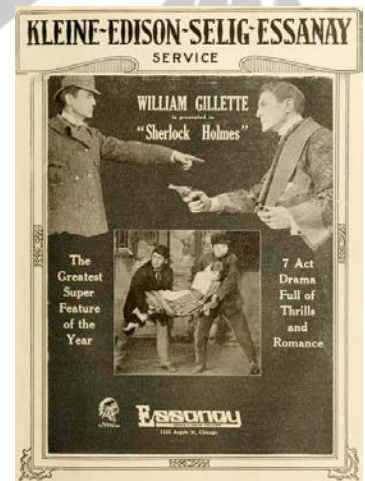
Like Randall, I was there at the premier last Sunday, in the Castro Theater. The atmosphere was one of the best things about the evening: that feeling of expectation, the lovely old "picture palace" theater, the fellowship of many Sherlockians and Doyleans, the fact we were participating in an event of historical significance. The staff and volunteers of the San Francisco Silent Film Festival were tremendous -- from their first warm welcome, to the send-off reception they threw for Sherlockians and friends. Can't say enough good things about those people!

Many words are being spilled about Gillette's performance and appearance. Each viewer will have a different experience. I merely wanted to chip in an opinion about the cinematography: wonderful!

The subtle changes of perspective, and of unusual fade ins/outs, especially, were quite imaginative. This technology (for that it certainly was, c. 1916) enhanced my viewing, and never distracted. Camera operators work very closely with the lighting crew, and I was able to detect only one or two flaws due to unintended shadows.

The quality of their work was very, very good. My only regret was that the movie couldn't be shown again several times throughout the weekend so film nerds could study it more closely.

SHERLOCK HOLMES is coming soon to a number of other film festivals (starting with Seattle, in a few days). Hope everyone will get a chance to view and comment on the movie! The Grice Patersons (Sonia Fetherston)



# BBC makes 'elementary' mistake paying wrong man Sherlock Holmes royalties

Rozina Sabur, The Telegraph



The BBC said a "minor accounting error" was responsible for paying the wrong Sherlock for 20 years

It is far from a mystery worthy of the famous detective - yet the BBC has been paying the wrong man for two decades.

The BBC paid out royalties for its classic Sherlock Holmes series to the wrong man for 20 years.

Neil Fitzpatrick has received cheques totalling more than £1,000 meant for an Australian actor of the same name who appeared in The Blue Carbuncle in

1968 - five years before Neil was born.

The 41-year-old musician from Treorchy revealed he has received at least 20 cheques from BBC Worldwide since appearing on a Radio Wales programme when he was a teenager.

"It's hilarious really," he said. "I made one brief appearance on a Welsh language radio show in 1995 talking about the play which we were working on, which had nothing to do with Sherlock Holmes.

"Twenty years on I'm still receiving royalty cheques for my part as the character Horner in a major BBC drama called The Blue Carbuncle, which I apparently starred in alongside Peter Cushing."

Neil has never cashed the cheques, which he estimates amount to more than £1,000, and

for the first few years, would simply send them back with a letter explaining the situation.

"For some reason, the BBC took no notice of my many letters informing them that the real Neil Fitzpatrick was in fact an Australian actor, 39 years my senior. So, in the end I simply laughed each time a cheque arrived and threw it in the bin."

A spokesman for BBC Worldwide said: "It appears to be a minor accounting error which we're looking into and we're also endeavouring to contact the late Neil Fitzpatrick's estate to make amends. Occurrences like this are extremely unusual."

The Australian Neil was well-known and respected in theatre and TV, and worked with The National Theatre Company in a number of British productions including Othello and Much Ado About Nothing.



# Baker Street Elementary

Created by Joe Foy,  
Rusty & Steve Mason



*The First Adventures of Sherlock  
Holmes and John Watson*

Baker Street Elementary

Foy, Mason, & Mason

"Watson, I have a riddle for you."



"Excellent! Well then, what do call a trillion pennies next to the ocean?"



"Really, Holmes. How I do love riddles."

"Hmmm, I don't know. Do tell me."

"Copper Beaches!"



"Someday you will."



"I don't get it."